

The Issue of Artistic Literature and National Ethical Relations

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Abstract: In this article, attention is paid to the role and importance of national ethics in increasing the scope of artistic thinking, and it is analyzed on the example of poetic and prose works on the topic.

Keywords: ethics, national ethics, lyrical thinking, concept, encyclopedic monument, general philosophical, artistic contrast, national morality, ideal.

The first sources of ethical criteria are divine books. If the concept of "ethics" has dozens of meanings, such as manners, conclusion, meaning, contribution, advice, custom, attitude, behavior, character, good quality, then the term "etiquette" related to this concept is related to numbered and unnumbered ethics. is a set of all concepts, in particular, norms and rules of etiquette. These rules are reflected in divine books, the holy source of Muslims, the Holy Qur'an, instructions, advice, and narrations that have come down to us in the form of narrations from the Prophets (pbuh). Experienced within societies, nations, and kingdoms, they became clear rules.

In the chapter "Lukman" of the Holy Qur'an, the wisdom and advice of Hakim Luqman is given in the form of an address to his sons: "(Lukman said): "Do not turn away from people (arrogantly) and do not walk on the earth with an air of arrogance. Because Allah does not love all arrogant and boastful people. When you walk, walk moderately and keep your voice low...(Holy Quran. Surah Luqman, verses 16-19)".

Russian researcher Yuriy Shpilkin made a special mention of Luqmoni Hakim's great contribution to human ethics. In particular, he emphasizes the social importance of his thoughts on the ethics of the kingdom: "In the story of the legendary sage Luqmani Hakim, it is mentioned about the answer given by his minister to the king's question. Shah's question: "What kind of person is welcomed by the people everywhere and always?" to the question, the minister answered: "A polite person". This example presented by the researcher from the famous "Nightmare" corresponds exactly to the instruction to "keep the voice down" in the Holy Qur'an. So, one of the signs of high ethics is politeness. At the same time, it should be followed by both the king and the gado.

The important concepts of ethics are discussed in detail in Egyptian and Indian mythical sources, and in the Chinese wisdom of Confucius and Lao Tzu. Such traditions of wisdom passed from mouth to mouth and were expressed in an artistic and symbolic way in epic and lyrical examples of world folklore. The advice of a father to a son and a teacher to a student in the Indian epic "Mahabhorat" attracts attention as it covers important aspects of universal, national and family ethics. In the Greek epic "Iliad", friendship, protection of the family, sacrifice for the Motherland form the basis of Homer's artistic concept. In all the epics of our national epics "Alpomish" and "Gorogli" series, the study of folk wisdom related to national ethics is a separate research topic.

In "Shahnoma" of Abulqasim Firdawsi, which contains the essence of Persian epic thinking, we read such lines that the basis of ethics of the individual and society is reason:

Aql ulug'likka etadi payvand,

Aqlsizning doim oyog'ida band.

*Aql dil ko 'zi-ku, fahmiga yetsang,
Yaxshimas jahondan ko 'r o 'tib ketsang.
Xudo berganlarin aql sultoni,
Aql-ku, aslida, yurak posboni[1].*

These lines encourage a person to act wisely everywhere. It is emphasized that the mind is the ruler of the human heart and body. It is emphasized that all the evils done by the hands, feet, eyes, ears, and tongue come from ignorance, and the mind is the king that keeps all these under control.

Kutadgu Bilig, an encyclopedic monument of the Turkic nation, is recognized by many researchers as a guide to royal etiquette and ethics, from the king to the smallest civil servant. Indeed, this is the leading feature of the work. But an expert who has carefully read the book of Yusuf Balasoguni will be sure that all issues related to the educational, spiritual, social and household life of a person are described in it. The book discusses dozens of issues related to philosophy, aesthetics, sociology, political science, ethnography, psychology, anthropology, philology, cultural science. Most importantly, all this is subordinated to the single principle of high ethics, perfect moral education.

The great writer puts forward the idea that the happiness of all living things is goodness:

*Olamga odam tushgandan (ya'ni odam yaratilgandan) buyon,
Zakovatli(lar) ezgu siyosat yuritib keladi(lar).
Bugundan burungi qaysi bir davrda bo 'lmasin,
Bilimli(lar)ga buyukroq o 'rin nasib bo 'lib keladi...
Xalqqa bosh dono (va) bilimdon beglar,
Bilimsizlar ishni qilich yordamida hal qilganlar.
Olam tutish uchun kishi o 'ta zakovatli bo 'lsa,
Xalqni bosish uchun kishi o 'ta bilimli bo 'lsa.
Agar bu ikkalasi biriksa, kishi tugal bo 'ladi,
Tugal kishi olamni batamom (va) tugal qo 'lga kiritadi.
Agar sen ikki jahonni istaydigan bo 'lsang,
(Unga yetishtiradigan narsalarning) chorasi ezgulikdir...[2]*

The main goal of literary ethics is reflected in the last lines of the above passage, which is also the basis of our national ethics. That is, goodness brings a person happiness in two worlds. Perfect moral education was the leading feature of this literature until the Jadidism era. The poetry of Ahmad Yugnakii "Hibatul Haqayyq", Ahmad Yassavi's "Wisdoms", Atoyi, Sakkokiy, Khorezmi, Lutfiyil's poetry is alive with the same aspect, and has been serving for the development of our national spirituality until now. The foundations of our national ethics are described in detail in Beruni's "Relics from Ancient Nations", Ibn Sina's "Salman and Ibsol", "Risalat fil-ishq", "Risalat al-Gufran", "The City of Virtuous People" by Abu Nasr Farabi, "Kissasul Anbiyya" by Burhoniddin Rabguzi. . It has been proven from a scientific-philosophical point of view. Even in the work "Devonu lug'otit turk", which discusses the issues of linguistics and lexicology, the advices and instructive stories about folk art serve to form the morals of the student and the foundations of national ethics.

It would not be wrong to say that Nizamiddin Mir Alisher Navoi's lyrics, works on religious issues, morals, theoretical aspects of literature, letters, lyric-epic works, "Khamisa" are all aimed at artistic interpretation of the concept of perfect morality. All of the poet's lyrical, epic, and lyric-epic characters are morally ideal. These images are based on the Islamic belief in their

moral views, actions, activities, and character traits. In a word, they are artistic examples of Islamic ethics.

Zahiriddin Muhammad Babur's lyrical work, especially in "Baburnoma", found an artistic-historical interpretation of a number of categories related to kingdom, leadership, profession and personal ethics along with general philosophical aspects of national ethics. In particular, we witness that Babur advised his sons about the virtues of ruling the kingdom, managing the affairs of the people, personal manners, family, parents, the nation, and most of all, the virtues of justice and patience. When he talks about his contemporaries: relatives, brothers, parents, uncles, and his family members, he describes them in detail. He speaks independently about his morals, including his birth, shape, appearance, family name, the position he held, the territory he ruled, and his wars. It is in such places that Babur's ethical criteria about how to treat the ruler, friend, subordinate, boss, and subordinates come to the fore. Also, the weak and strong sides of faith, level of knowledge, and character are reflected.

For example, about Sultan Ahmed Mirza: "Nothing is not good, but good." Bovujudkim grew up in the city, Turkish and simple. There was no temptation. He was a righteous person... He was true and honest to his covenants. He never showed any opposition... He had courage... Asru had a lot of modesty...[3] ". he writes. In this description, it can be seen how high ethics Babur is, his impartiality, which aspects he values more in his contemporaries, in a word, the uniqueness of Turkish, national ethics. Muhammad Reza Ogahi's continents are also similar in meaning to those of their predecessors. He extols our nation's virtue of humility:

Qanoat go 'shasida xoksor bo 'lmakni odat qil,

Agar yetmak tilarsan mehr yanglig ' avji izzatg 'a.

Tama ' tark aylabon eldin, etak xurshiddek chekkil

Ki, to o 'lturmag 'aysan soyadek xoki mazallatda...[4]

The poet here uses the word "hok" in two places, in the method of artistic contrast (tazad). In the first stanza, the word "humble" comes in the meaning of humility. That is, be patient and content with all good and bad things, and your rank in society will be as high as the sun. The word "hok" in the second stanza is used to show the base level of humiliation. In other words, shake your skirt like the sun from the bottom, get away from the people. Then you will not be humiliated like a shadow in the soil of the nether world. The poem talks about satisfaction from the core issues of national ethics and greed, which is its opposite. If satisfaction is interpreted as a high level of morality, it is emphasized that greed leads a person to humiliation in society. Such traditions continued in the work and creativity of modern intellectuals after Ogahi, Furqat, Muqimi, and Zavqi. In the works of Mahmudhoja Behbudi, Siddiqi-Ajzii, Ishaq Khan Ibrat, Saidrasul Azizi, Sidkii Khandayliqi, Abdulla Avloni, Tavallo, Abdurauf Fitrat, Abdulla Qadiri, Abdulhamid Cholpan, the national ethics are compatible with the 20th century, scientific, philosophical, and social. , we see that aesthetic concepts are manifested. The essence of ethics is based on the concept of "people's grief" (Navoi), which our Sufi ancestors emphasized in their scientific, educational, and artistic works. Undoubtedly, it can be said that the issue of "national ethics" is the main socio-artistic concept in all the works of modern intellectuals. In the artistic and journalistic work of Mahmudhoja Behbudi, in the poetry of Ishaq Khan Ibrat, Siddiqi-Ajzi, Sidkii Khodayliqi, in the educational literature written by Munavvargari Abdurashidkhanov, Saidrasul Saidaziziy, in the poetry, dramas and other works of Abdurauf Fitrat, Abdulla Avloni, Tavallo, Abdulla Qadiri, and Cholpan. the foundations of Uzbek national ethics are reflected. Of course, this large-scale problem cannot be interpreted lightly. In modern literature, the issue of national ethics is the subject of separate special studies.

According to professor Qazaqboy Yoldoshev: "In the Soviet era, the proselytizing poetry, which was very widespread, was appealing to the ears, but not to the heart. Abdulla Arif's alamangiz and mungli lines have found a place in the hearts of Uzbeks. Loud texts strained the eardrums, but the quiet and sincere poems of the poet tore the veils of the heart and moved the rusts in the

heart[5] ". In fact, the Uzbek poetry of the Soviet era brought to light new aspects of national ethics and inner problems that have been haunting the heart of the nation since the 60 s.

The traditions started by the Jadids during the time of the Soviets continued until Abdulla Oripov, Erkin Vahidov, Rauf Parfilar, partially, even under the text, in the form of Aesopian hints. A reader who has carefully read the works of talented, patriotic creators can be sure of this. In particular, in the works of Oybek, Gafur Ghulam, and Mirtemir, the spirit of promotion of national ethics is clearly manifested. In the children's poems of Polat Momin, Zafar Diyar, Kudrat Hikmat, nationalism and national moral education were reflected, even if it was in the form of admonition. This tradition was strengthened in the poetry of the generation of 60s, such as Askad Mukhtar, Abdulla Oripov, Erkin Vahidov, Amon Matjon, Rauf Parfi, Halima Khudoyberdieva. The generation of the 70s and 80s, belonging to Nazar Shukur and Azam Oktam, consistently continued the traditions of the 60s in new poetic forms, in a unique style and system of metaphors.

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